

New Jersey State Museum  
*Culture in Context: A Tapestry of Expression*  
Curriculum Materials



On view at the **New Jersey State Museum, Trenton**  
from May 17, 2008 through January 11, 2009

**Please Join Us!**

At the New Jersey State Museum, the exhibition, *Culture in Context: A Tapestry of Expression*, offers all visitors the opportunity to examine the cultural traditions throughout the many diverse communities in New Jersey as well as how these cultures influences our their lives and help us to form our individual identities.

A variety of activities have been developed for educators to use before, during, and after visiting the exhibition. Please select the activities that best meet your learning objectives; stimulate your students' diverse learning styles; and help focus your students' prior knowledge to make connections between the curriculum and the real world.

**Is this a student's first time visiting a museum?**

If this is the first time your students are visiting a museum, please take time to explain the role and responsibilities of museums, which is to:

- Interpret museum artifacts to facilitate visitors' understanding and appreciation of how they reveal cultural, scientific, or artistic developments.
- Collect, conserve, document and exhibit works of art, historic and cultural artifacts and scientific specimens.

Curriculum Materials for *Culture in Context: A Tapestry of Expression* are the property of the New Jersey State Museum (© 2008) and were prepared by the Bureau of Education, the *Culture in Context* Planning Committee, and Peg Koetsch, Director, Learning Insights. For more information, please contact the Bureau of Education at (609) 292-6310.

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Ask students:

- Have they visited any kind of museum? If they have, ask the students to describe their experience, what they saw, and what they did. Compare the students' experiences, the collections they saw, and what they experienced. Identify any similarities and/or differences between different types of museums.
- Ask the students if they collect anything – do they have a collection? If they do, what was in it? How are they taking care of it? How is it displayed?
- Ask students to share their stories and to describe their collection, for example:
  - Where did the objects come from?
  - What are the ages of the objects?
  - What do the objects have in common?
  - How are the objects different?
  - What is the function of the objects?

Explain the role and responsibilities of the New Jersey State Museum:

*The New Jersey State Museum serves the life-long educational needs of residents and visitors through its collections, exhibitions, programs, publications, and scholarship in science, history, archeology, and the arts. Within a broad context, the Museum explores the natural and cultural diversity of New Jersey, past and present.*

New Jersey State Museum Mission Statement  
Adopted December 11, 2002

### **How to act in a museum:**

Can you touch?

- Please "touch" with your eyes, never with your hands. All of us have oils or materials on our hands that can affect the artifacts we are touching.
- When you can touch artifacts, there will be signs or a guide to tell you it is allowed.

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Can you play around?

- Please only walk in the museum.

Can you talk loud, whistle or sing?

- Please talk, laugh and share your feelings, but don't disturb other visitors.

Can you eat inside?

- Please finish food and drinks before entering the museum, and do not chew gum. These items can attract unwanted visitors, such as insects and rodents that can damage the Museum's artifacts. A café will soon be added to the Museum complex where you will be able to take a break, relax, and enjoy light refreshments.

Can you write or draw?

- Please remember your thoughts and write them down after your visit. The artifacts on view and the cases are fragile, so writing is discouraged while in the galleries.

Can you take photographs?

- Unfortunately, the New Jersey State Museum does not allow photography of artifacts included in exhibitions. The Museum may not own many of the artifacts on view and therefore cannot give you permission to take pictures.

**You're always welcome to:**

Visit all the other Museums in New Jersey – compare the collections, how the objects are exhibited, and your individual and group experiences.

Come back with friends and family to try these and other activities as well as to view other exciting exhibits on view at the New Jersey State Museum.

Attend another program – check the calendar of events available at the information tables on the first floor of the Museum's main building or in the lobby of the

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Auditorium...you can also access the Museum's complete schedule of activities, programs, and events on our website:

[www.newjerseystatemuseum.org](http://www.newjerseystatemuseum.org)

And of course, take home a memento from the Museum Shop – located in on the second floor of the Museum's main building.

Thank you for visiting and please come back soon!

There is always something new and exciting happening at the New Jersey State Museum!

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**How to Use these Activities:**

Select activities where students are familiar with, or can quickly learn the activity's structure. This enables students to direct their eyes on the objects on view and focus their thoughts.

Each activity has suggestions for what to do before, during and after visiting the museum. The more your students are engaged, the more enriching their experiences and the knowledge they'll gain.

Encourage students to:

- Ask questions, and if they need help with an answer, ask a docent, or the Museum teacher.
- Share their interpretations. Write their thoughts down, after visiting the museum, to document their discoveries and insights.

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### **About the Project:**

*Culture in Context: A Tapestry of Expression* is a multi-faceted project, developed by the New Jersey State Museum in partnership with the New Jersey State Council on the Arts (NJSCA) and New Jersey Network (NJN). The project was organized under the guidance of guest curator Rita Z. Moonsammy, Ph.D.

Here in New Jersey, folk cultures from around the world have taken root and flourish, each distinctive in its manner of expression yet linked in the human desire to create beauty and find meaning in all aspects of the life experience.

*Culture in Context* examines and celebrates this rich tapestry by focusing on the work created through NJSCA's Folk Arts Apprenticeship Program. NJSCA established this program in 1995, recognizing that support for traditional arts and artists contribute to social stability and harmony at the same time that it increases the dynamic array of artistic resources of the state. Since then, the grant program has supported more than 150 apprenticeships in cultural communities throughout the state, successfully encouraging the transmission of valued traditions in traditional settings.

*Culture in Context* interprets this extensive body of material for the first time in the exhibition in the Museum's galleries. The Museum is offering a wide selection of performances and demonstrations in the galleries and Auditorium, and, through web content, podcasting, a traveling exhibition and performances at NJ's Folklife Centers and an exhibition catalogue, is providing possibilities for learning beyond the Museum's doors.

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**Artists included in the Exhibition:**



**Dhriti Bagchi**, Manalapan/Englishtown, NJ

Dhriti Bagchi has dedicated her energy and talents to preserving the traditional arts of West Bengal, India, her ancestral homeland. On view is her work in *alpana* and *pata* painting.



**Cathie Baker**, Mahwah, NJ

Growing up in Maine, Cathie Baker was intrigued by the Eastern Abenaki Indian traditions passed on to her by her mother. Cathie, now a New Jersey resident, apprenticed with Eastern Abenaki artist Alfred Grayhawk to learn mastery of birch bark construction of canoes, carrying baskets and other traditional objects.



**Bob Broschart**, Woodbine, NJ

Bob Broschart originally learned woodturning from his father. After retirement, Bob turned to making wooden bowls from burls (the bulges in trees). Examples of his bowls displaying the beautiful patterns in the wood are in the exhibition. During his folk art apprenticeship with Walter Evans of West Virginia, Broschart learned to make wooden molds for use in glassblowing at the historic T.C. Wheaton Glass Factory.



**Eleni Chakalos**, Holmdel, NJ

An early interest in preserving the traditional regional dances of Greece led Eleni Chakalos and her late husband to found the Hellenic Dancers of New Jersey. In an effort to offer the dances of all regions of the Greek Islands, she learned to make the often elaborately embroidered costumes representative of each area.

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**Giuseppe DeFranco**, Belleville, NJ  
*NEA 1990 National Heritage Fellowship (with his wife Raffaella)*  
Coming to the United State in the 1960s, Giuseppe DeFranco and his wife Raffaella brought with them the musical traditions of the Calabria region of southern Italy. Giuseppe had made flutes called *friscalettu* from childhood. To preserve the music traditions, he learned to make the other traditional instruments of Calabria, including the *triccaballacca*, a wooden percussion instrument, which is on view along with one of the flutes he made.



**Marsha Dubrow**, Upper Montclair, NJ  
Marsha Dubrow has devoted years to study of Jewish tradition, including the sacred tradition of cantorial music and the secular tradition of Yiddish folk song. She was a Folk Arts apprentice in both musical traditions and has been an avid collector of Yiddish and English folk sheet music. Several examples from her collection are on view alongside a replica of the Sukkan traditionally constructed to celebrate the Jewish holiday of Sukkot.



**Gail Dufresne**, Lambertville, NJ  
Gail Dufresne, a native of Connecticut, now a resident of Lambertville, NJ, followed her mother in the tradition of rug hooking. With over 20 years of rug hooking experience, Gail also teaches the art to others today.



**Shirley Elliott-Banks**, Plainfield, NJ  
Growing up in Asbury Park, NJ, Shirley Elliott-Banks played with dolls made by her female relatives. She has since devoted herself to recreating the traditional African American dolls made by her family members and has developed a business making contemporary dolls in a variety of styles and motifs ranging from Billie Holiday to African warriors, as well as African influenced wall hangings.

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**Annette Ferrari**, North Haledon, NJ

Annette Ferrari has continued the family tradition of her ancestors from Santa Croce Camerina, Italy, in the art of producing the St. Joseph's Table for the saint's feast day on March 19. An altar to St. Joseph is created with a table laden with special breads and other traditional foods. This table, which takes as much as a week to prepare, is the family's celebration of the feast day.



**Roberta Jones Flores**, Bridgeton, NJ

Preserving the traditional arts of her Lenape ancestors, Roberta Flores is a master of Indian beadwork. On view in the exhibition are her own elaborately beaded powwow dress, as well as a princess crown of the type worn by the annually designated "Junior Princess" of the Nanticoke Lenni-Lenape. A native of Gouldtown, near Bridgeton, Roberta continues to foster the preservation and revitalization of native Indian arts traditions.



**Althea Meade Hajduk**, Garwood, NJ

Althea Meade Hajduk apprenticed with Merline Rhoden, master potter of Jamaica. Althea creates both contemporary and traditional Jamaican pottery today. The traditional pottery in which she apprenticed is hand-built not wheel thrown, and is fired in an open pit fire. The pottery technique and styles are the result of merging of West Indian Taino Indian culture and the traditions of West Africans brought to the islands as slaves.

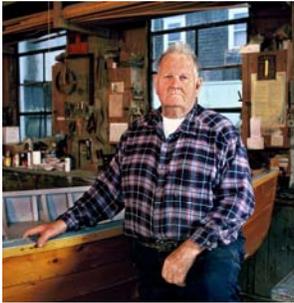


**Stanley Hameed**, Teaneck, NJ

Stanley Hameed, along with his wife Juanita, established the Hameed African Drum and Dance Ensemble in 1994. Familiar with Caribbean music from his youth, Hameed apprenticed with master *djimbe* drummer Ladj Camara, whose ancestors came from Guinea and Senegal in Africa, to make the traditional *djimbe* drum. The drum is on view in the exhibition.

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**Charles Hankins**, Lavallette, NJ (1925-2003)

*NEA 1993 National Heritage Fellowship*

An innovator in the family tradition of boat building, Charlie Hankins was awarded a National Heritage Fellowship by the National Endowment for the Arts in 1993. He made design improvements in the “Sea Bright skiff” used in lifesaving from the 1800s to today along the New Jersey shore. The boat produced in his shop in Lavallette for display at the National Heritage Fellowship ceremony in Washington, DC, is included in the exhibition.



**Mann-Lih Huang**, Englewood Cliffs, NJ

Mann-Lih Huang is a master of the ancient Chinese art of *zhong guo jie*, or knot tying. Originally designed to fasten clothing, knot tying is now a method to produce elaborate wall hangings and miniature scenes, both perpetuating the ancient art form and providing culturally significant home decorations. Mann-Lih has taught knot tying and Chinese language in many Chinese schools in the state.



**Isi Igetei**, Hillside, NJ

Isi Igetei of Hillside, NJ, is a *griot*, a traditional Nigerian storyteller. As a *griot*, he incorporates music and dance into the passing on of community history, values and social mores in the stories he tells to enthralled audiences.

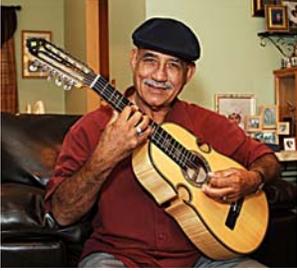


**Fusaye Kazaoka**, Bridgeton, NJ (1930-2006)

A Japanese-American interned with her family on the West coast during World War II and transported to southern New Jersey, Fusaye Kazaoka strove to perpetuate the Japanese tradition of doll making, including the beautiful and delicate origami dolls. Three of her sisters have generously loaned dolls she made for them to the exhibition.

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**Diomedes Matos**, Deltona, FL (originally Newark, NJ)  
*NEA 2006 National Heritage Fellowship*

A native of Camuy, Puerto Rico, Diomedes Matos is a master of the art of making the *cuatro*, the traditional Puerto Rican 10-stringed variation of the guitar. He was the recipient of a National Heritage Fellowship from the NEA in 2006 for his artistry in making the musical instrument, an example of which is on display in the exhibition. He has produced *cuatros* for many of the most noted performers of Puerto Rican music and is himself a virtuoso performer on the *cuatro*.



**Mary May**, Forked River, NJ

Mary May became interested in making baskets as a hobby, then became a researcher and collector of the works of local basket makers of the New Jersey Pinelands. She apprenticed with both Esther Parker and Clyde Jenkins and has become a master basket maker herself, teaching classes for both adults and children. She specializes in the making of white oak splint baskets in traditional forms such as berry baskets, pound fishing baskets and eel



**Victor Morgado**, Bergenfield, NJ

Victor Morgado apprenticed with master artist Jose Santiago to make the *bomba* drum on view in the exhibition. The drum is the essence of the Puerto Rican musical form of the same name. *Bomba* music is a blending of traditions from West Africa and many European musical traditions including Spanish, French, Portuguese, English and Irish.



**Hanan Munayyer**, West Caldwell, NJ

Hanan Munayyer learned traditional Palestinian embroidery from her mother, a native of Galilee. Hanan and her husband have dedicated themselves to collecting and displaying the traditional embroidery of Palestine to educate the public about Palestinian culture. She has also through the years decorated pillow covers and wall hangings surrounding her in her home with the visual representation of the cultural traditions she values and perpetuates.

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**Ameurфина Nazario**, Morristown, NJ

Ameurфина Nazario began using *baybayin* glyphs to pass notes to fellow students as a child in school. Her early interest in the ancient writing of the Tagalog people of the Philippines blossomed as she dedicated herself to perpetuating and reviving the script. She uses *baybayin* for messages she inscribes on both traditional Filipino objects such as the nose flute, as well as on contemporary paintings.



**Fred Reitmeyer**, Egg Harbor City, NJ

Fred Reitmeyer first learned the skills of boatbuilding and decoy carving from his grandfather Carl Adams who worked at a boat works in Atlantic City. While perfecting his art of decoy carving, Reitmeyer also learned to make miniature sneakboxes, the unique duck hunting boat of southern New Jersey. He has continued in the family tradition by passing his knowledge on to his sons and grandsons.



**Harry V. Shourds II**, Ocean View, NJ  
*NEA 1989 National Heritage Fellowship*

Harry V. Shourds II is a third generation decoy carver who has continued the family tradition of producing working duck decoys that are also works of art. Internationally renowned for the quality of his decoys, his artistry was recognized by the award of a National Heritage Fellowship from the National Endowment for the Arts in 1989.



**Eudokia Sorochedaniuk**, Pennsauken, NJ  
*NEA 1999 National Heritage Fellowship*

Eudokia Sorochedaniuk, fearing the traditional clothing rich with distinctive embroidery would be lost as her family and many other Ukrainians were displaced from their homeland during World War II, dedicated herself to preserving the *nyzanky* embroidery patterns. While still in displaced person camps, she began to record all the patterns she could find from the Hutsulshchyna region of the Carpathian Mountains. In the U.S., she published the patterns and also practiced and taught weaving and embroidery. She was awarded a National Heritage Fellowship by the National Endowment for the Arts in 1999.

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**Alpa Thakkar**, Secaucus, NJ

Alpa Thakkar first became interested in the distinctive embroidery of the Kutch region of western India from her aunt. Today she is a recognized master of the delicate, colorful embroidery used particularly on the traditional outfits worn by the women who participate in the dancing that is part of the celebration of the Hindu holiday of Navratri.



**Chamroeun Yin**, Philadelphia, PA

(*master artist to apprentice Jenny Hua, Camden County, NJ*)

Chamroeun Yin has sought to preserve traditional Cambodian court dances by recreating the costumes worn by the dancers and teaching the dances to students, including New Jerseyan Jenny Hua who apprenticed with him. Jenny's mother, Thary Hua and her husband were instrumental in the development of the Samaki Dhararam Buddhist Temple in Camden. The Temple has become a community center vital to preserving Cambodian traditions for the many southern Delaware Valley refugees from the Khmer Rouge regime.

The project, *Culture in Context: A Tapestry of Expression*, is presented by the New Jersey State Museum/NJ Department of State and co-sponsored by the New Jersey State Council on the Arts/NJ Department of State, a Partner Agency of the National Endowment for the Arts, and New Jersey Network Public Television and Radio. Support for the exhibition and programming at the New Jersey State Museum, the traveling exhibition and programming at New Jersey Folk Life Centers, and the exhibition catalog has been provided by The Bunbury Company, The Geraldine R. Dodge Foundation, The Friends of the New Jersey State Museum, Merrill G. & Emerita E. Hastings Foundation, The Horizon Foundation for New Jersey and the New Jersey Historical Commission.

The website and additional media elements for *Culture in Context: A Tapestry of Expression* are a production of NJN Public Television and Radio in partnership with the New Jersey State Museum, ©2008. This exhibition was made possible in part by a grant from the New Jersey Council for the Humanities, a state partner of the National Endowment for the Humanities. This project is supported in part by grant from the National Endowment for the Arts, which believes that a great nation deserves great art. Support for the exhibition casework has been provided by the Hyde & Watson Foundation.

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STUDENT EXERCISE/PROJECT:  
**Weaving My Cultural Tapestry**

What is *your* culture? And, how does it interact with your community and the New Jersey State Museum's exhibition, *Culture in Context: A Tapestry of Expression*?

As students observe their cultures, they define the different threads that weave a tapestry illustrating their diverse world. Each thread represents a connection with their community, woven through traditions celebrated by their family or friends; and, while at play, in school, or at work.

The artifacts created by folk artists, living and working in New Jersey, are the "threads" that weave tapestries that are distinct works of art, yet, serve functions that exist in every culture.

Though titled, "My Culture," the steps could also be conducted by interviewing a family member or friend, and completed together. Telling someone else's story contributes to a greater understanding of our similarities and differences.

Suggested order for steps:

To create your tapestry, collect a writing tool and six sheets of paper or print out the titled sheets available below. Put your name and date on each sheet as you use them. Use a different sheet for each of the following steps:

A. Before visiting the exhibition, *Culture in Context: A Tapestry of Expression*:

1. Title the first page: **My Culture**.

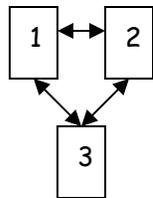
a) List information about yourself, by considering these cultural threads:

- What clothes you wear;
- Foods you eat;
- Activities you like to do;
- Rules you follow;
- Special expressions you use with friends, family, and administrators;
- Unique talents you have;
- Places you have traveled to;
- Things you like to collect;
- Hobbies you like to do;

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- Your goals.
- b) Illustrate these examples with drawings, photographs, or quotes.
2. Title the second page: **My Community**.
- a) Observe your neighborhood to fill in descriptions about your Community. Consider the information you listed about yourself, and in addition these threads:
- Who lives there?;
  - Who works there and the kind of work they do;
  - Spaces for play, work, leisure, sports, etc.;
  - What forms of transportation are used?;
  - What image do people, who live outside of your community, have about your community;
  - What does your community offer that is unique, compared to other communities?;
  - [This list could go on, just gave some suggestions here to elaborate on My Culture information.]
- b) Illustrate these examples with drawings, photographs, or quotes.
3. Title the third page: **My Culture + My Community**
- a) Compare the information listed on pages one (My Culture) and two (My Community).
- b) Select information that the two pages have in common, and list these threads on the third page.
- c) To “weave” these threads, position pages one and two on the same horizontal line, and the third page below this line to form a pyramid. Add arrows or a plus sign (+) to indicate the threads being woven together.



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d) Display alongside the other students' examples.

B. Touring the exhibition, *Culture in Context: A Tapestry of Expression*:

2. Explore and remember examples from different cultures about the:

a) Folk Artists

b) Artifacts

c) Activities

3. Search for examples in the three different sections of the exhibition:

a) Community

b) Work

c) Home

C. After touring the exhibition:

1. Title the fourth page: ***Culture in Context: A Tapestry of Expression***. List the examples from different cultures found in the exhibition, about the:

a) Folk Artists

b) Works of art

c) Activities

2. Title the fifth page: ***My Culture + Culture in Context: A Tapestry of Expression***

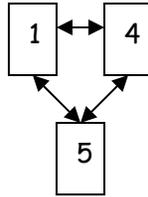
a) Compare the information listed on pages one (My Culture) and four (Culture in Context: A Tapestry of Expression).

b) Select information that the two pages have in common, and list these threads on the third page.

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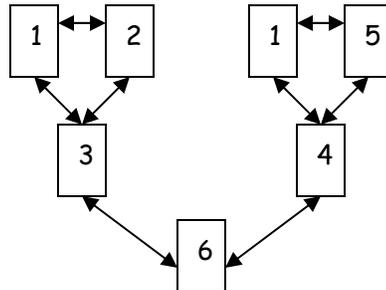
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- c) To “weave” these threads, position pages one and four on the same horizontal line, and the fifth page below this line to form a pyramid. Add arrows or a plus sign (+) to indicate the threads being woven together.



3. Title the sixth page: **My Cultural Tapestry**

- a) List the threads that you have in common with your community AND the exhibition, *Culture in Context: A Tapestry of Expression*.  
b) If your drawings or photographs illustrate these common threads, add them to the pages.  
c) Weave your tapestry by “adding” the pages together. Suggested layouts could include:



- d) If you have objects, arrange the objects around the pages on a table. Add a title that encompasses the realm of your culture.  
e) Host an exhibition “opening” and give tours of your culture.

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**My Culture**

Name: \_\_\_\_\_ Date: \_\_\_\_\_

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**My Community**

Name: \_\_\_\_\_ Date: \_\_\_\_\_

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**My Culture + My Community**

Name: \_\_\_\_\_ Date: \_\_\_\_\_

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**Culture in Context: A Tapestry of Expression**

Name: \_\_\_\_\_ Date: \_\_\_\_\_

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**My Culture + Culture in Context: A Tapestry of Expression**

Name: \_\_\_\_\_ Date: \_\_\_\_\_

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**My Cultural Tapestry**

Name: \_\_\_\_\_ Date: \_\_\_\_\_

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STUDENT EXERCISE/PROJECT:  
**Cultural Tapestry Table**

Every artifact has a special meaning as it functions in a person's community, work or home. Studied together, artifacts weave a tapestry that defines a person's culture. Since cultures share similar functions, comparing the artifacts and their functions helps us discover how we are different, yet alike.

Suggestions on how to use:

- A. Before visiting the museum, have students fill out the columns with objects used by themselves, family and/or friends.
- 1) Post the students' activity sheets for all to read. Find commonalities and differences between the information.
  - 2) Bring in one object, described in the activity sheet, for a "show and tell".
  - 3) Combine the objects in arrangements, to create their *Cultural Tapestry Table* exhibition using:
    - a) Similar functions
    - b) Similar cultures
    - c) Labels and/or photographs to explain key ideas/concepts.
  - 4) Give each student a copy of their activity worksheet, to reference during the field trip to the New Jersey State Museum.
- B. During the visit to the New Jersey State Museum's exhibition, *Culture in Context: A Tapestry of Expression*, ask students to:
- 1) Search for at least one culture and function that is similar, and one that is different, to their culture or a function within their culture.
  - 2) Find the information for one "cell," column, or row, in the Cultural Tapestry Table. (Take into account the prior knowledge and experiences of the students,

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amount of time for the field trip, and whether or not students work individually or in teams.)

- 3) Be prepared to write down and report on what they found in the exhibition, when they return to class.

C. After visiting the Museum, have students:

- 1) Compare the information and objects they discovered at the New Jersey State Museum, to their completed worksheet. What information and objects did they have in common, or that was different?
- 2) Join a team of students and compare what is similar and different across their cultures.
  - a) Designate a student to take notes on the group's findings and conclusions.
  - b) Share with the class to expand upon their findings and conclusions.
- 3) Pick a family tradition and consider which functions are taking place. Complete a new activity worksheet in reference to this tradition.
- 4) Create a new student exhibition following the guidelines in "A" through "C" above.

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**Cultural Tapestry Table**

As you tour *Culture in Context: A Tapestry of Expression*, look for artifacts that serve similar functions. Search for artifacts that function in one of the categories below. After your tour, write the information describing that artifact. One example is given in the first category.

	Clothing	Food	Visual & Performing Arts	Crafts	Language	Containers
<b>Home</b>	<i>What is it?</i> <b>Dress</b> <i>How is it used?</i> <b>Worn to annual powwow</b> <i>Materials used?</i> <b>Beads,</b> <i>Who made it?</i> <b>Roberta Jones Flores</b> <i>From which Culture:</i> <b>Lenape Indians, New Jersey</b>	<i>What is it?</i> <i>How is it used?</i> <i>Materials used?</i> <i>Who made it?</i> <i>From which Culture:</i>	<i>What is it?</i> <i>How is it used?</i> <i>Materials used?</i> <i>Who made it?</i> <i>From which Culture:</i>	<i>What is it?</i> <i>How is it used?</i> <i>Materials used?</i> <i>Who made it?</i> <i>From which Culture:</i>	<i>What is it?</i> <i>How is it used?</i> <i>Materials used?</i> <i>Who made it?</i> <i>From which Culture:</i>	<i>What is it?</i> <i>How is it used?</i> <i>Materials used?</i> <i>Who made it?</i> <i>From which Culture:</i>
<b>School/work</b>	<i>What is it?</i> <i>How is it used?</i> <i>Materials used?</i> <i>Who made it?</i> <i>From which Culture:</i>	<i>What is it?</i> <i>How is it used?</i> <i>Materials used?</i> <i>Who made it?</i> <i>From which Culture:</i>	<i>What is it?</i> <i>How is it used?</i> <i>Materials used?</i> <i>Who made it?</i> <i>From which Culture:</i>	<i>What is it?</i> <i>How is it used?</i> <i>Materials used?</i> <i>Who made it?</i> <i>From which Culture:</i>	<i>What is it?</i> <i>How is it used?</i> <i>Materials used?</i> <i>Who made it?</i> <i>From which Culture:</i>	<i>What is it?</i> <i>How is it used?</i> <i>Materials used?</i> <i>Who made it?</i> <i>From which Culture:</i>
<b>Community/Special</b>	<i>What is it?</i> <i>How is it used?</i> <i>Materials used?</i> <i>Who made it?</i> <i>From which Culture:</i>	<i>What is it?</i> <i>How is it used?</i> <i>Materials used?</i> <i>Who made it?</i> <i>From which Culture:</i>	<i>What is it?</i> <i>How is it used?</i> <i>Materials used?</i> <i>Who made it?</i> <i>From which Culture:</i>	<i>What is it?</i> <i>How is it used?</i> <i>Materials used?</i> <i>Who made it?</i> <i>From which Culture:</i>	<i>What is it?</i> <i>How is it used?</i> <i>Materials used?</i> <i>Who made it?</i> <i>From which Culture:</i>	<i>What is it?</i> <i>How is it used?</i> <i>Materials used?</i> <i>Who made it?</i> <i>From which Culture:</i>

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STUDENT EXERCISE/PROJECT:  
**Who Am I?**

Though you may not think of yourself as a folk artist, everyday you create through the choices you make about clothes, food, the language and tools you use, and how you react to your environment. This activity explores what in your culture defines and influences you, and what you might create to contribute to your culture.

- A. Before visiting the exhibition, *Culture in Context: A Tapestry of Expression*, have students fill out page one of "Who Am I?" The page can be completed by asking the questions of:
- 1) Themselves;
  - 2) A family member;
  - 3) A friend.
- B. For the field trip to the New Jersey State Museum, make each student a copy of their sheet to reference during the field trip.
- C. During the field trip to the New Jersey State Museum, ask students to:
- 1) Find folk artists that have something in common with their biography;
  - 2) Find folk artists that have had very different experiences from their backgrounds;
  - 3) Find folk artists that have created something that they couldn't have imagined that existed.
- D. Following the field trip to the New Jersey State Museum, have students:
- 1) Read the biographies of the artists' (pages 3-4) represented in the exhibition;
  - 2) Complete the "What Would I Create if I was a Folk Artist?" (page 2).

[Note: numbering is based upon starting the first page of the worksheets with #1.]

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E. Summarize by having students share their findings in:

- 1) Discussions;
- 2) Displays – posting their writings, drawings, or photographs on a wall;

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**Who Am I?**

My name is \_\_\_\_\_.

I was born in the state/country of \_\_\_\_\_, on  
day \_\_\_\_\_, month \_\_\_\_\_, year \_\_\_\_\_.

My culture is \_\_\_\_\_.

Name an occasion that is special to you and your family, and when it takes place:

\_\_\_\_\_.

*Name of Occasion*

\_\_\_\_\_.

*Date when it takes place*

To tell the culture of this special occasion, describe: Where does it take place?

Who is there and what do they do?

Give examples of special:

Foods \_\_\_\_\_

Clothing \_\_\_\_\_

Ceremonies \_\_\_\_\_

Words/Languages \_\_\_\_\_

Music \_\_\_\_\_

Are there special rules or conduct that you need to follow?

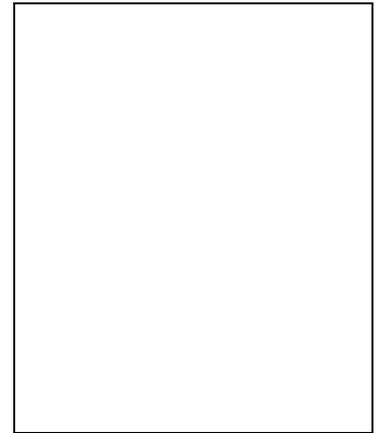
What objects are used and/or created for this occasion?

Is the occasion documented with photographs? Movies? Or?

Is there anything you'd like to change about this occasion? If yes, explain:

To design something special for this occasion, first read the artists' biographies (pages 3-4) represented in the exhibition, *Culture in Context: A Tapestry of Expression*; then complete: **Who Would I Create if I was a Folk Artist? (page 2)**.

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Draw your self-portrait or place  
photograph.

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**What Would I Create if I Was a Folk Artist?**

Imagine that you'd like to design a work of art for a special occasion. Fill in these steps to think like a folk artist!

I like to work with my hands doing:

\_\_\_\_\_.

The special occasion I am creating this object for is:

\_\_\_\_\_.

I'd like to create for this special occasion the object that can function as:

\_\_\_\_\_.

To create this I already know how to:

\_\_\_\_\_.

To create this object, I need to know:

\_\_\_\_\_.

People that could teach me how to make this object are (list their names and what they create):

Name:

Creates:

\_\_\_\_\_

\_\_\_\_\_

Name:

Creates:

\_\_\_\_\_

\_\_\_\_\_

Name:

Creates:

\_\_\_\_\_

\_\_\_\_\_

The materials I would need include:

\_\_\_\_\_

\_\_\_\_\_

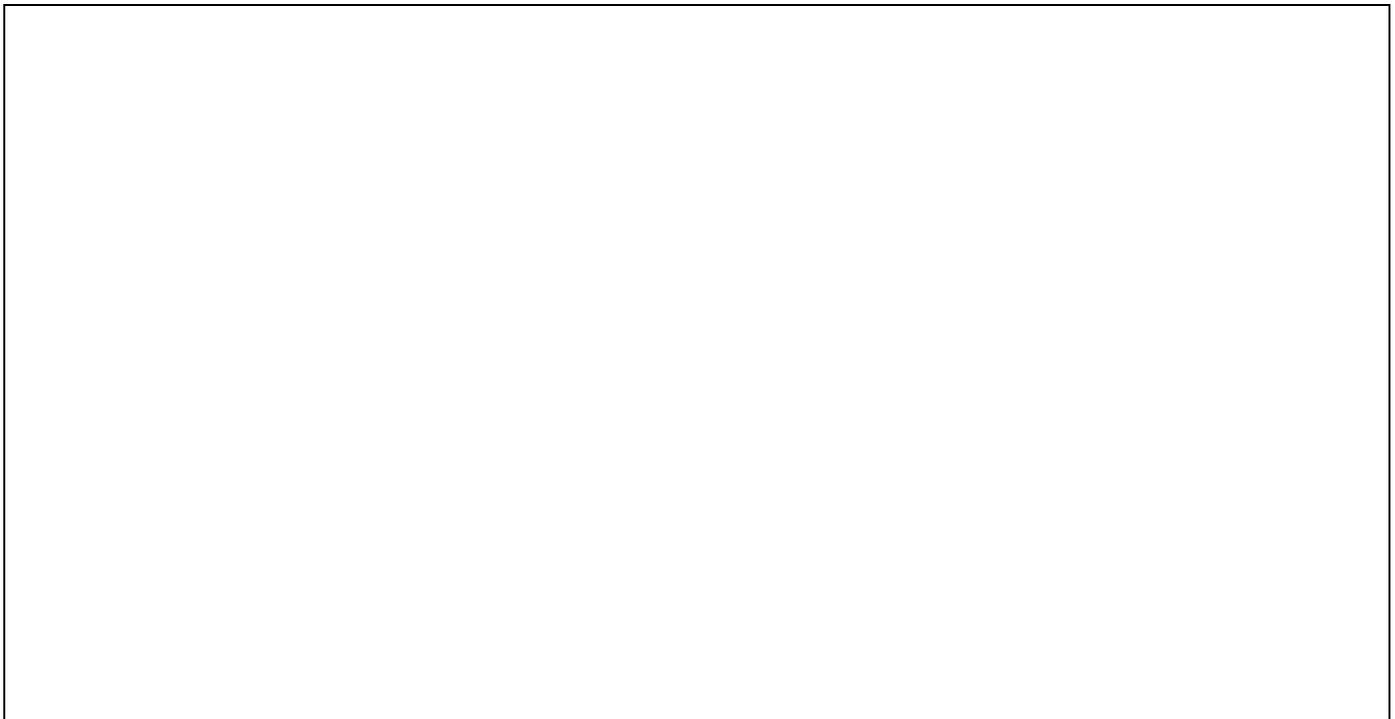
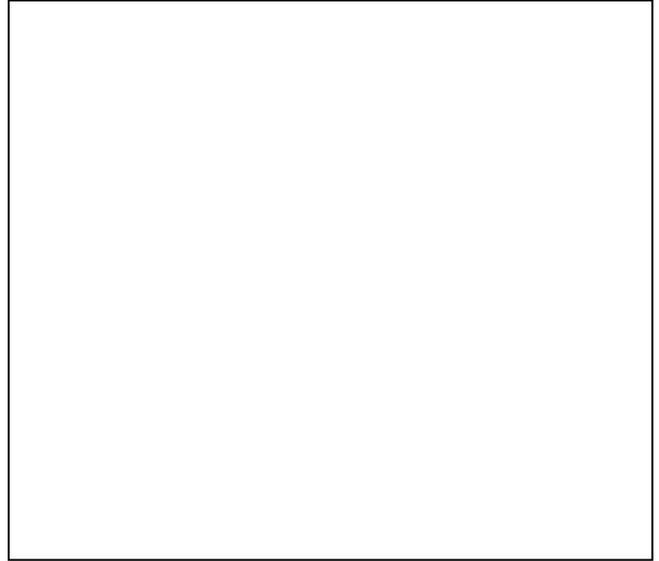
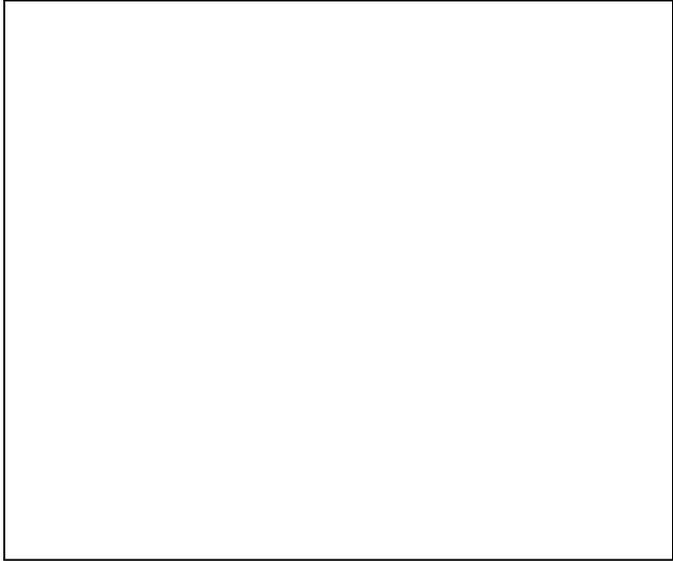
\_\_\_\_\_

\_\_\_\_\_

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Artists draw a picture in their minds of what they'd like to make, before starting to create the object. Draw below, what object you'd like to make for your special occasion – try different designs.



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**Folk Artists' Biographies & Pictures**  
Culture in Context: A Tapestry of Expression

**Community Folk Artists**



Biography

**Roberta Jones Flores**, Bridgeton, NJ

Preserving the traditional arts of her Lenape ancestors, Roberta Flores is a master of Indian beadwork. On view in the exhibition are her own elaborately beaded powwow dress, as well as a princess crown of the type worn by the annually designated "Junior Princess" of the Nanticoke Lenni-Lenape. A native of Gouldtown, near Bridgeton, Roberta continues to foster the preservation and revitalization of native Indian arts traditions.



Biography

**Stanley Hameed**, Teaneck, NJ

Stanley Hameed, along with his wife Juanita, established the Hameed African Drum and Dance Ensemble in 1994. Familiar with Caribbean music from his youth, Hameed apprenticed with master *djimbe* drummer Ladjji Camara, whose ancestors came from Guinea and Senegal in Africa, to make the traditional *djimbe* drum. The drum is on view in the exhibition.



Biography

**Chamroeun Yin**, Philadelphia, PA

*(master artist to apprentice Jenny Hua, Camden County, NJ)*

Chamroeun Yin has sought to preserve traditional Cambodian court dances by recreating the costumes worn by the dancers and teaching the dances to students, including New Jerseyan Jenny Hua who apprenticed with him. Jenny's mother, Thary Hua and her husband were instrumental in the development of the Samaki Dhararam Buddhist Temple in Camden. The Temple has become a community center vital to preserving Cambodian traditions for the many southern Delaware Valley refugees from the Khmer Rouge regime.

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### Work Folk Artists



Biography

**Shirley Elliott-Banks**, Plainfield, NJ

Growing up in Asbury Park, NJ, Shirley Elliott-Banks played with dolls made by her female relatives. She has since devoted herself to recreating the traditional African American dolls made by her family members and has developed a business making contemporary dolls in a variety of styles and motifs ranging from Billie Holiday to African warriors, as well as African influenced wall hangings.



Biography

**Mary May**, Forked River, NJ

Mary May became interested in making baskets as a hobby, then became a researcher and collector of the works of local basket makers of the New Jersey Pinelands. She apprenticed with both Esther Parker and Clyde Jenkins and has become a master basket maker herself, teaching classes for both adults and children. She specializes in the making of white oak splint baskets in traditional forms such as berry baskets, pound fishing baskets and eel fykes.



Biography

**Harry V. Shourds II**, Ocean View, NJ

*NEA 1989 National Heritage Fellowship*

Harry V. Shourds II is a third generation decoy carver who has continued the family tradition of producing working duck decoys that are also works of art. Internationally renowned for the quality of his decoys, his artistry was recognized by the award of a National Heritage Fellowship from the National Endowment for the Arts in 1989.

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### Home Folk Artists



Biography

**Annette Ferrari**, North Haledon, NJ

Annette Ferrari has continued the family tradition of her ancestors from Santa Croce Camerina, Italy, in the art of producing the St. Joseph's Table for the saint's feast day on March 19. An altar to St. Joseph is created with a table laden with special breads and other traditional foods. This table, which takes as much as a week to prepare, is the family's celebration of the feast day.



Biography

**Hanan Munayyer**, West Caldwell, NJ

Hanan Munayyer learned traditional Palestinian embroidery from her mother, a native of Galilee. Hanan and her husband have dedicated themselves to collecting and displaying the traditional embroidery of Palestine to educate the public about Palestinian culture. She has also through the years decorated pillow covers and wall hangings surrounding her in her home with the visual representation of the cultural traditions she values and perpetuates.



Biography

**Alpa Thakkar**, Secaucus, NJ

Alpa Thakkar first became interested in the distinctive embroidery of the Kutch region of western India from her aunt. Today she is a recognized master of the delicate, colorful embroidery used particularly on the traditional outfits worn by the women who participate in the dancing that is part of the celebration of the Hindu holiday of Navratri.

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STUDENT EXERCISE/PROJECT:  
**Cultural Tapestry Bingo**

The New Jersey State Museum's exhibition, *Culture in Context: A Tapestry of Expression*, is organized into three key concepts: Community, Work and Home. This Bingo activity not only helps students learn how to look at cultural artifacts, but also organizes their perceptions into a definition of culture, that works across a diverse world.

Before touring the exhibition:

- A. Inform students that the exhibition is divided into three sections, based upon the concepts of Community, Work and Home.
- B. Review the Bingo activity worksheet and point out that each "Cell" is labeled with the name of the section where that artifact can be found.
- C. Remind students that they won't be able to write during the tour, so they need to remember the answers and write the answers down after the tour.

During the tour:

- A. Hand each student a copy of the activity worksheet, to reference during their tour.
- B. Divide the class into teams that can work together to find the artifacts and remember the information.

Following the tour:

- A. Give the students time to write down the information that they remember.
- B. Check their information against the "master list."

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**Cultural Tapestry Bingo**

As you tour the exhibition, *Culture in Context: A Tapestry of Expression*, find the artifacts that serve the functions listed below. After your tour, write the artifact's name in the box, then the name and culture of the artist. Search using the questions and pictures. To start you off, the name of the artifact and artist is given in the middle of the bingo card. Can you find the artist's culture?

 <p>Has feathers, but can't fly.</p> <p><i>What is it?</i></p> <p><i>Who made it?</i></p> <p><i>The artist's culture is:</i></p> <p>(Community)</p>	 <p>If alive, I'd eat grass.</p> <p><i>What is it?</i></p> <p><i>Who made it?</i></p> <p><i>The artist's culture is:</i></p> <p>(Home)</p>	 <p>Can be used for cooking or for planting flowers.</p> <p><i>What is it?</i></p> <p><i>Who made it?</i></p> <p><i>The artist's culture is:</i></p> <p>(Work)</p>
 <p>Carved from a tree to deceive a duck.</p> <p><i>What is it?</i></p> <p><i>Who made it?</i></p> <p><i>The artist's culture is:</i></p> <p>(Work)</p>	 <p>Painted on the floor of a home, the NJSM placed this example on the wall. <b>(sample answers)</b></p> <p><i>What is it?</i> <b>Alpana</b></p> <p><i>Who made it?</i> <b>Dhriti Bagchi</b></p> <p><i>The artist's culture is:</i></p> <p>(Home)</p>	 <p>Have a gold nose, but can't smell.</p> <p><i>What is it?</i></p> <p><i>Who made it?</i></p> <p><i>The artist's culture is:</i></p> <p>(Community)</p>
 <p>Made from paper – could you fold me?</p> <p><i>What is it?</i></p> <p><i>Who made it?</i></p> <p><i>The artist's culture is:</i></p> <p>(Home)</p>	 <p>Dancers lead the beat.</p> <p><i>What is it?</i></p> <p><i>Who made it?</i></p> <p><i>The artist's culture is:</i></p> <p>(Community)</p>	 <p>What tools changed a tree into this container?</p> <p><i>What is it?</i></p> <p><i>Who made it?</i></p> <p><i>The artist's culture is:</i></p> <p>(Work)</p>

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Cultural Tapestry Bingo (Master List – Teacher’s Guide)

 <p>Has feathers, but can't fly.</p> <p><i>What is it?</i> <b>Cape</b></p> <p><i>Who made it?</i> <b>Cathie Baker</b></p> <p><i>The artist's culture is:</i>  <b>Native American – Eastern Abenaki</b></p> <p style="text-align: right;">(Community)</p>	 <p>If alive, I'd eat grass.</p> <p><i>What is it?</i> <b>A goat</b></p> <p><i>Who made it?</i> <b>Gail Dufresne</b></p> <p><i>The artist's culture is:</i> <b>American</b></p> <p style="text-align: right;">(Home)</p>	 <p>Can be used for cooking or for planting flowers.</p> <p><i>What is it?</i> <b>Ceramic pot</b></p> <p><i>Who made it?</i>  <b>Althea Meade Hajduk</b></p> <p><i>The artist's culture is:</i> <b>Jamaican</b></p> <p style="text-align: right;">(Work)</p>
 <p>Carved from a tree to deceive a duck.</p> <p><i>What is it?</i> <b>Decoy</b></p> <p><i>Who made it?</i>  <b>Harry Shourds II</b></p> <p><i>The artist's culture is:</i> <b>American</b></p> <p style="text-align: right;">(Work)</p>	 <p>Painted on the floor of a home, the State Museum placed this example on the wall.</p> <p><i>What is it?</i> <b>Alpana</b></p> <p><i>Who made it?</i> <b>Dhriti Bagchi</b></p> <p><i>The artist's culture is:</i> <b>West Bengal, Indian</b></p> <p style="text-align: right;">(Home)</p>	 <p>Have a gold nose, but can't smell.</p> <p><i>What is it?</i> <b>Dance Mask</b></p> <p><i>Who made it?</i> <b>Chamroeun Yin</b></p> <p><i>The artist's culture is:</i> <b>Cambodian</b></p> <p style="text-align: right;">(Community)</p>
 <p>Made from paper and fabric – could you fold me? Yes.</p> <p><i>What is it?</i> <b>Origami doll</b></p> <p><i>Who made it?</i> <b>Fusaye Kazaoka</b></p> <p><i>The artist's culture is:</i> <b>Japanese</b></p> <p style="text-align: right;">(Home)</p>	 <p>Dancers lead the beat.</p> <p><i>What is it?</i> <b>Bomba Drum</b></p> <p><i>Who made it?</i> <b>Victor Morgado</b></p> <p><i>The artist's culture is:</i> <b>Puerto Rican</b></p> <p style="text-align: right;">(Community)</p>	 <p>What tools changed a tree into this container? <b>Spoke shave and gouge</b></p> <p><i>What is it?</i> <b>Basket with handle</b></p> <p><i>Who made it?</i> <b>Artist Unknown</b></p> <p><i>The artist's culture is:</i> <b>American</b></p> <p style="text-align: right;">(Work)</p>

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